

1 they learned is really relevant to how they live and that the
2 two are not separate. If we can render the two inseparable in
3 the entertainment vehicle, you concretely illustrate the
4 principle that learning does, in fact, enhance living.

5 The review process has five components which are
6 described in full in the body of my testimony but they include
7 reviewing the program, orientation with the creative team,
8 reviewing every single script, every single version of every
9 script, the rough cuts and articulation of companion materials
10 for educators.

11 What the network believes about this process is not
12 that different than what children's advocates have intended
13 for children's television to do. The broadcast and creative
14 community can work with people from the educational community
15 to generate high quality, high content programming for the
16 child's audience.

17 There are four additional things we learned from
18 this process that are often ignored on the outside. It takes
19 organizational change to create quality programming for kids.
20 There are new players at the creative table who need to be
21 able to make their contributions to commercial television.
22 There's a learning curve to merging education and information
23 creatively and the capacity to do this is present within major
24 segments of the broadcast community.

25 What needs to be done at this point is to generate

1 guidelines which might reiterate the intent of the Act and
2 illustrate ways broadcasters can meet the Act but would put
3 the burden of proof on the broadcaster. We need to stimulate
4 and initiate processes of communication rather than invent
5 rules which circumscribe exchange.

6 Thank you very much.

7 MS. ELLERBEE: Dr. Gary Watts, former Senior
8 Director of the National Education Association's National
9 Center for Innovation and Assistant Executive Director of the
10 NEA's Center for Teaching and Learning.

11 DR. WATTS: I am pleased to represent the NEA at
12 today's hearing and express my appreciation to this
13 invitation.

14 While the broadcasting industry has produced some
15 quality shows in response to the Children's Television Act of
16 1990, there is still much work to be done. For children and
17 parents, there is a demand for more educational programming
18 that is new and exciting. For teachers there is a definite
19 need for more high caliber programs that can enhance and
20 stimulate children's learning and enrich other learning
21 environments including schools.

22 Can we know when we see educational programming? Of
23 course. I suggest three basic components that would be within
24 that definition.

25 Programs defined as educational must have at their

1 core a primary educational objective, the age appropriate and
2 developmentally appropriate and having embedded in it active
3 learning or other research based learning strategies.
4 Educational television should have teaching as its primary
5 purpose, but we should understand that education and
6 entertainment are not mutually exclusive. Indeed, many of the
7 qualities that make a television show successful, such as the
8 ability to grab attention of the audience and convey a
9 message, are similar to those found in any successful
10 classroom.

11 Regarding the issue of a clear educational
12 objective, let's understand that random, laissez-faire
13 instructional setting have failed and have been abandoned in
14 formal educational settings, so must entertainment programs
15 with a few scattered content messages be rejected as
16 educational television. A good teacher can readily tell you
17 what the educational objective is in any lesson, demonstration
18 or activity. Children's television presented as educational
19 must meet that same standard.

20 In fact, if we are going to capitalize on the
21 reverberation between learning in the home, learning in
22 school, and educational broadcasting, those learning
23 objectives must be known in advance by parents and teachers.
24 Only then will the educational programming be truly enriching,
25 supporting and enhancing of other educational objectives.

1 The power of the television medium to reinforce
2 learning and stimulate curiosity and help children form self-
3 concepts should not be underestimated.

4 Regarding the issue of age appropriateness, we urge
5 the FCC to issue guidelines for age appropriate programming.
6 The educational and informational benefits of programs for
7 children are lost if programs are below or above a child's
8 cognitive ability and level of comprehension. Broadcasters
9 must air programs that not only meet the educational needs of
10 the diverse age span specified in the legislation but also
11 challenge each group's imagination. The intellectual demands
12 of a pre-schooler and a pre-teen cannot be equally met in the
13 same program.

14 Regarding embedded learning strategies, we recommend
15 that the classification of educational programming be limited
16 to programming that promotes active learning or other research
17 based learning strategies such as repetition and rehearsal,
18 outlining, drawing analogies or inferences. Because children
19 live in such a passive learning world, I would put special
20 emphasis on strategies of active learning. Shows should
21 involve children in physical activity, as in Barney and Sesame
22 Street or engage children in intellectual activities, as in
23 Mr. Roger's Neighborhood or Where in the World is Carmen
24 Sandiego?

25 Words such as join in, think about, give me another

1 example, do it again, ask your mother, count out loud, and
2 others, and similar others should be the heart and soul of
3 educational programming. If you want quality living examples
4 of someone who understands this well, ask Shari Lewis as she
5 appears later this day.

6 Networks must be required to accept their
7 responsibilities of trustees of the public airwaves to educate
8 in a positive and effective way, rather than simply providing,
9 providing token FCC friendly programming in compliance with
10 the letter of the Act.

11 To summarize, we support a clearer definition of
12 children's programming that would include mandates for
13 educational objectives, age appropriateness, and active
14 learning. Children's television should have a consistent
15 schedule to be aired at appropriate times and meet guidelines
16 on length and amount of daily programming. We look forward to
17 future opportunities to work with you on our specific
18 recommendations and appreciate the opportunity to share our
19 views with the subcommittee.

20 Thank you.

21 MS. ELLERBEE: Thank you, Dr. Watts. Next we'll
22 hear from Phyllis Jackson, Executive Vice President of World
23 African Network and former Vice President of Children Academy
24 Programming and NBC Entertainment.

25 MS. JACKSON: I will speak on media stereotypes and

1 | their effect on children and the subtle education that
2 | television has about people of color.

3 | Children are the world's most important assets. I
4 | come today as an African American woman who is very concerned
5 | about how people of color are portrayed in the media and what
6 | impact this has on children and the world. I am particularly
7 | concerned since almost all children are exposed to television
8 | long before they are exposed to the world. Most children have
9 | their initial introduction to other ethnic groups through this
10 | important medium. For children of color, this is a medium
11 | that will most likely provide for them their first
12 | introduction to immediate members of their own ethnic group
13 | outside of their family and sometimes television provides
14 | their first glimpse of negative stereotypes about people
15 | within their own racial group.

16 | When we speak of television and the lessons it
17 | provides, we are not only speaking about the channels upon
18 | which television is seen but the content of the program as
19 | well as the people behind it. Just think, there are a
20 | relative few making decisions about what billions of people
21 | around the world see. Television educates each minuscule of
22 | thought and for children's television to properly educate, it
23 | is vital that the creators and producers of such programming
24 | represent and include a variety of ethnic groups and children
25 | and that children's programming reaches.

1 Television is one of the most significant inventions
2 affecting human behavior and perception. Television is very
3 subtle. It presents models to our children. It socializes,
4 it presents lifestyles, it influences opinions, it forms
5 attitudes diversity, it molds minds and it teaches. It will
6 tell you what to think and who you think about.

7 Most television watch television for entertainment.
8 And while those who control television have the very best
9 intentions, television subtle seduction can be a very
10 dangerous, harmful and menacing tool. It is a tremendous
11 source of information which influences the formation of
12 attitudes toward ethnic groups through its news reporting and
13 characterizations of people of color. Media can perpetuate
14 racial prejudice and stereotypic attitudes by portraying
15 isolated incidents and omitting positive facts.

16 Stereotypes are generalizations about groups of
17 people that we use to simplify the world. They are a
18 necessary part of everyday thinking, the positive as well as
19 the negative. Problems arise from the use of negative
20 stereotypes and demeaning stereotypes perpetuated through
21 characters created by those limited experiences with people
22 with color.

23 When a negative characteristic is attributed
24 repeatedly to a group of people, it becomes a new stereotype.

25 Children of color can personally be harmed by

1 repeated exposure to false and negative stereotypes of their
2 own racial group. Because they are in the process of forming
3 their identity, viewing negative stereotypes can lead them to
4 think of themselves and their ethnic group in the same
5 negative stereotypic terms as the characters portrayed on
6 television, particularly if the character is from a different
7 socioeconomic group than they are.

8 With the best of intentions to include persons of
9 color in children's television, one character from an ethnic
10 group or racial group is often cast in a predominantly white
11 series. The presence of a token minority can do just as much
12 harm as good.

13 This solo character is most often not the lead in
14 the show, rarely, if ever, has equal status and is usually a
15 funny person. This results in a low status and thus this
16 characteristic becomes representative of the ethnic group.
17 The way to avoid this is to cast more than one person from any
18 ethnic or racial group within the same token as theirs.

19 On the other hand, there is the opposite problem of
20 under-representation or complete absence of people with color.
21 This is a type of stereotyping in itself, since the
22 invisibility of a group sends a subtle but clear message that
23 the invisible group is unimportant.

24 And with all of this negativity, African Americans
25 still watch 50 percent more television than others.

1 The immense power of television creates an immense
2 educational opportunity. Children of all colors should be
3 exposed to television that not only entertain but television
4 that uplifts and inspires. Children who see people who look
5 like themselves in positive roles receive a positive message.

6 These are the conclusions I have reached as a mother
7 of eight children in television programming. With or without
8 scientific settings those of us who are committed to -- medium
9 for the benefit of the greater good cannot and will not ignore
10 the subtle messages conveyed in television. We must make a
11 conscious decision to use the medium to convey positive and
12 uplifting messages.

13 With the advent of computer technology and the
14 television superhighway, it only makes sense that television
15 be used to bridge cultural gaps. Children should be presented
16 with more realistic and diverse portrayals of ethnic people
17 from all parts of the world as well as all people from all
18 ethnic and racial groups.

19 I am not suggesting that television present to
20 children an homogenized role of colorblind oneness. Cultural
21 ethnic differences should be fully acknowledged, explored and
22 celebrated. Each in its own right should be told and
23 represented as something positive and correct.

24 When Rapunzel let down her beautiful hair, there's
25 no reason why that hair shouldn't be wool and woven, beaded

1 and braided, speaking -- to the self-esteem of the young
2 African American girl who should not have long golden hair as
3 a standard of beauty.

4 Thank you.

5 MS. ELLERBEE: Thank you. Our final panelist is
6 Catherine Belter, National PTA Vice President for Legislative
7 Activity.

8 MS. BELTER: Thank you and good morning. I am very
9 pleased to be able to present the views of the National PTA to
10 all of you. Unlike many who couldn't bring a video here to
11 give you some examples of what's going on, what we did
12 recently at our National PTA Convention knowing we were going
13 to be presenting at this hearing, we asked the members of the
14 Convention body to write out postcards and send them to you.
15 And I think you probably have been getting them and they will
16 be coming in. We have 1600 that we know were written out.

17 And I would just like to share with you since so
18 many parents are concerned about the effects of television on
19 their children. They believe that television is here to stay.
20 It's a medium that we like and we enjoy; however, we all
21 associate it as a very big power in the children's lives. And
22 they're concerned because when the Children's Television Act
23 came about, we got out there and we said this is something we
24 want or want to support. Let's see if it can be implemented.
25 And we asked our people to do a live monitor T.V. And these

1 are some of the things we heard:

2 "When I first learned of the Children's Television
3 Act, I thought I saw ahead many great changes. Wrong. There
4 are hardly any changes at all." Sheila Deputy, Nevada

5 "I am dissatisfied with the lack of response to what
6 is required by the Children's Television Act. We challenge
7 you, just as we challenge our own children, to achieve the
8 world class standards that the President is asking of our
9 educational system."

10 When the Children's Television Act passed, as I
11 said, the National PTA was an active and aggressive supporter.
12 So, it is evident now that we are disappointed by what we see
13 because things have not changed as much as we would like.

14 Recently the Florida PTA did a massive undertaking
15 of monitoring television for a variety of different contexts.
16 And one of the groups that participated was a Florida pre-
17 school PTA in the south Florida area. And they were very
18 disappointed by the assessment that they came up with. They
19 found that less than 1 percent of the broadcast hour on the
20 four local network stations that they were monitoring were
21 devoted to what they would consider educational and
22 informational children's programming. The South Florida PTA
23 characterized the results as appalling and distressing. The
24 real facts that there has not been much of a change since the
25 '70s is distressing to all of us.

1 In looking over what we think this Commission should
2 be empowered to do and should look at, we came up with five
3 recommendations. I'll give you those five and then I will
4 concentrate on the one that we're asked to deal with and that
5 is the definition of educational information.

6 That we think the FCC should require at least 1 hour
7 a day or 7 hours per week of children's programming and air
8 between the hours of 7 a.m. and 10 p.m. 7 days a week,
9 including Saturday mornings.

10 The FCC should encourage that educational
11 programming serve the needs of children in each age group
12 through age 16. We find that that to be a tremendous deficit
13 right now. We do not designate an age range for many of the
14 children's television programs. Certainly, we are very weak
15 in looking at the adolescent age of our children and their
16 educational needs which are far different than those of the
17 pre-school children.

18 The requirement on the part of the broadcasters to
19 provide better information to the public about the programming
20 efforts that they are embarking on should include possibly a
21 symbol on the T.V. screen that will assist parents in
22 identifying programs that are especially designed for
23 children.

24 And we believe that we should not use the short
25 segment programming to be counted as part of the core

1 programming.

2 Now, let us look at the definition of educational
3 and informational programming and what that means to us.

4 The current definition we believe fails to provide
5 sufficient guidance to broadcasters and to the parents who
6 attempt to monitor broadcasters' compliance with the CTA. The
7 Commission should delete the phrases "positive development"
8 and "in any respect." Almost any program could be said to
9 further the positive development of children in some ways but
10 may not teach the children anything. At the very least,
11 education and information programming should have as its
12 primary purpose the furthering of a child's understanding of
13 the core areas that are delineated in the National Education
14 Goals. In addition, programs about human relations, other
15 cultures or languages and programs that lead to a higher level
16 and critical thinking skills should also be included in that
17 definition. Surely, we would agree with those that education
18 and information can also be entertaining. If you're going to
19 counsel a child and lead them on to a better understanding of
20 the world, the issues that they need to be involved in and
21 what we want them to see in their educational T.V. arena, it
22 also has to be entertaining.

23 I see children at work where I -- and I work in a
24 public library that also happens to have T.V.s there. And
25 they will flock to the television and there are some who may

1 get something out of it and others that we are very concerned
2 with.

3 We believe that the PTA programming should have as
4 its explicit purpose service to the educational and
5 informational needs of children with the implicit purpose of
6 entertainment rather than the converse. These two can go hand
7 in hand and they should.

8 We are very pleased to have been able to give you
9 these brief remarks. You have our full testimony and we would
10 be happy to work with any of you as we perceive to be the best
11 we've had in partnership because we truly believe this is a
12 partnership between parents, the industry and the FCC.

13 Thank you.

14 MS. ELLERBEE: Thank you very much. Mr. Chairman,
15 --

16 CHAIRMAN HUNDT: Don't forget to show us the red
17 light --

18 MS. ELLERBEE: The thing is -- I can see it if you
19 can't.

20 CHAIRMAN HUNDT: There you go. There you go. If I
21 could, I'd just like to get a few details on the record. Dr.
22 Britt, could you share with us -- I mean if you're not
23 comfortable with this, just let us know -- but could you share
24 with us approximately the production cost of Ghostwriter for a
25 half hour show?

1 MR. BRITT: I believe the production costs, Mr.
2 Chairman, are about \$275,000 for a half hour.

3 CHAIRMAN HUNDT: And could you give us any sense of
4 the ratings that share with what you're obtaining?

5 DR. BRITT: Well, Ghostwriter, thanks to Jamal and,
6 and his colleagues, has grown in popularity over the I think
7 the last 3 years. And this January and February we, in fact,
8 got a 6 percent share of children's 6 to 11 which is our
9 target age which ranked it between 6 and 10 -- I can't quite
10 remember the specifics -- among all children's programming,
11 which is some 75 or 80 programming -- programs but I think
12 quite clearly it is both educational and popular in its
13 development.

14 CHAIRMAN HUNDT: Do you have any idea how many
15 millions of children that is?

16 DR. BRITT: Oh, boy. Let's see. I think -- I'm not
17 -- but I think that it's about a million children, a little, a
18 little less than a million, a million children at any average
19 minute.

20 CHAIRMAN HUNDT: In an average minute?

21 DR. BRITT: Yeah.

22 CHAIRMAN HUNDT: Let me ask the same question to
23 Margaret Loesch if I can, if you're comfortable sharing with
24 us the approximate production costs for Carmen Sandiego?

25 MS. LOESCH: 390,000 per half hour.

1 CHAIRMAN HUNDT: And I wanted to ask a follow-up
2 question on Miss Jackson's very compelling presentation. In
3 your written comments you said that T.V. izes. It presents
4 lifestyles and influences opinions. It forms attitudes. And
5 I think one way I understand your presentation is that it's
6 crucially important that T.V. look more like the people to
7 whom it broadcasts?

8 MS. JACKSON: Absolutely.

9 CHAIRMAN HUNDT: What is the best way to -- in your
10 view, we at the FCC can try to realize that ambition?

11 MS. JACKSON: I think one of the problems with the
12 way the broadcast industry operates is that television is
13 often programmed to a general audience which is predominantly
14 a white audience. And the number of ethnic groups in the
15 country are growing. And I think that if the industry had
16 more people of color writing, producing, directing, and
17 involved in the creation of programs, that those programs
18 would better reflect the -- the audiences out there who are
19 watching this.

20 CHAIRMAN HUNDT: Following up on that I'd like to
21 ask Miss Trias, do you think we should consider, we the FCC,
22 should consider diversity of voice in deciding whether a show
23 is educational or not?

24 MS. TRIAS: You mean as a -- I'm sorry.

25 CHAIRMAN HUNDT: In all, in consideration of what is

1 educational, should we consider some of the issues that Miss
2 Jackson is raising? Should we consider the diversity of voice
3 that is presented to the show?

4 MS. TRIAS: Absolutely, I agree. Well, one of the
5 things we should realize is that those, those diversity
6 representation of minority groups is always considered in
7 terms of programming for a Saturday morning. It depends on
8 whether or not you're going to have actual children, humans,
9 or you're going to have bears. So, when there are humans, we
10 make absolute --all our efforts to put out front to make sure
11 that we do have minority representation. Not always in just
12 support roles.

13 CHAIRMAN HUNDT: Let me ask the same question of Dr.
14 Hill-Scott. Do you think that we, that the FCC, should have
15 as part of our consideration the issue of diversity in
16 determining what is educational or not?

17 DR. HILL-SCOTT: Well, I think that it's much more
18 important in terms of reaching the end goal of the Act that
19 broadcasters take on greater responsibility of demonstrating
20 that they can limit these goals of diversity. In other words,
21 I think that it's important that the broadcasters be give
22 illustrative guidelines to show the main ways that the intent
23 of the Act should be met. And for me, diversity is very, very
24 key and anti-bias and orientation is very, very key. That we
25 not continue to project stereotypes of race --.

1 CHAIRMAN HUNDT: Should we -- in your judgment,
2 should we ask broadcasters to develop those guidelines or
3 should we play a role?

4 DR. HILL-SCOTT: Well, because my experience right
5 now is working with broadcasters in public television and in
6 commercial television, I happen to be real sensitive at this
7 point time to the difficulty of, of implementing this process.
8 It really is a change process. And unless broadcasters
9 internalize these new -- that it possible for them to actually
10 do the work. Making the rule doesn't get the work done.

11 CHAIRMAN HUNDT: Thanks, thanks a lot. Commissioner
12 Quello?

13 COMMISSIONER QUELLO: Someone else talking here? I
14 thought I heard a voice.

15 Dr. Steyer, you know, he said something about the
16 FCC should lay out examples of the kinds of programming
17 content that would meet the criteria of the Act. You know,
18 it's a good idea but, you know, the more specific you get, the
19 more clarifying you get, the closer you are to violating First
20 Amendment rights. It's, it's kind of a, you know, catch-22,
21 and I have run into it before.

22 And I have some ideas of programming I'd like to lay
23 on, on the network people here but if you don't follow it, I
24 don't think there's going to be any enforcement thing.

25 The two -- or the most popular shows in prime time

1 are, are the game shows. What's wrong with having a Junior
2 Jeopardy -- you know, full, full of educational questions?
3 What's wrong with having a wheel with blanks that would be
4 educational, having attractive, young and seeing various
5 races, genders, nationalities? Why not a Junior Meet the
6 Press or Junior Town Meeting of the Fourth Graders and things
7 like that, Junior Face the Nation? There's, there's so many
8 things that, that you intend to do out there and I, you know,
9 I -- if I'm broadcasting, I think I'd have fun doing it. I'd
10 put it in but how do we do this? Now, you know, I've, I've
11 been kind of in the forefront of trying to enforce some
12 decency. Last guy that should be doing this -- Linda took a
13 beautiful sock at me. I, I laughed. I didn't -- it all
14 around, Linda, when you said Commissioner Quello has extra
15 sensory perception. Remember that in New York? Nice touch.
16 I used to write like that. Here's indecency passed by
17 Congress 24 hours to all -- all reversed by the Court back to
18 us for a much less restrictive and, and provision. So, if, if
19 this is a problem and -- too, I'd like to make this statement
20 -- television is important. It's also important that children
21 I think in America grow up in a country that's dedicated to
22 freedom of speech and freedom of the press. That should be
23 kind of impressed on them, too, as part of our educational
24 thing. So, it's complicated. I'd like to come up -- someone
25 come up with a definition saying this is it. Meet this and

1 | you meet the criteria.

2 | I guess all I can say is that if I see educational
3 | informational programming, I know it when I see it. We're
4 | going to be -- if we have to settle for that kind of a
5 | definition, I don't know. We do have a problem.

6 | MS. ELLERBEE: Was there a question? Did you want
7 | someone to reply on that?

8 | COMMISSIONER QUELLO: Any, anyone got any idea on
9 | how -- on, on a specific definition that, that you'd like to
10 | suggest? You want us to suggest it? Do you have anything
11 | specific?

12 | MR. TURNIPSEED: Well, I would like to say that --
13 | I'd like to restate my point that education is the different
14 | dimensions of education. It's not just, as I said, in shapes
15 | and colors and numbers and math and science but actually does
16 | have to do with a lot of the problems of today being
17 | introduced to children in a responsible and delicate manner.
18 | And I think if the FCC were to illustrate what exactly is
19 | educational television, it might be able to incorporate what
20 | Miss Jackson had to say on the ethnic issues that we face in
21 | television today.

22 | Just want to give you an example of the show that
23 | I'm involved with, Ghostwriter, is not only educational on the
24 | level of reading and writing which is its primary intent but
25 | also in every -- what we like to call arts which is a story.

1 And we like to address not only reading and writing aspects
2 but also social aspects such as homelessness. We've tried to
3 introduce that, you know, that homeless people, that there
4 definitely is a problem in inner citys and that they're not
5 just scoop slow, whatever -- however you want to say that, you
6 know. They are old, they are, you know, thinking individuals,
7 human beings.

8 For example, we've also tried to address the
9 environments and, you know, gang warfare on streets, drugs.
10 But we're not doing this scientifically like just saying the
11 right thing. We try to give realistic situations in which
12 kids actually do stand up for what they believe in with
13 strength and dignity the way they would in an, in an adult
14 situation. And -- but we try to bring it down to a, sort of a
15 microcosm, if you will, of the neighborhood of Fort Green in
16 Brooklyn.

17 I think it's -- I think it's interesting for our
18 kids to see these same issues that adults view it on a smaller
19 scale in Fort Green, Brooklyn, you know, so, therefore, --
20 that's why I think, I think it's very effective. I think the
21 show is very effective in that way. So, just to restate that
22 the FCC would illustrate what exactly is education, you would
23 be able to also illustrate the implications of education.

24 MS. ELLERBEE: Thank you. Commissioner Barrett?

25 COMMISSIONER BARRETT: Mr. Steyer, I didn't want you

1 to think I had deserted you but I was watching you on
2 television in my office while I could do some work.

3 You had mentioned that the government ought to get
4 into the business of setting standards. Did I understand you
5 clear, meaning standards of programming or standards of what?

6 MR. STEYER No, I said what I feel very strongly is
7 that you all have to provide more specific guidelines. I
8 think one of the things to remember is not just -- it's not
9 just the people who are seated here today. When -- the people
10 who are making a lot of these decisions are local broadcasters
11 and if you talk to them at local television stations around
12 the county where the people are determining when Bill Nye is
13 not held -- they don't know what, what we mean. And they need
14 very specific examples. And what I was suggesting to you is
15 that I think that the Commission has to clarify the guidelines
16 and offer some very clear and unambiguous examples of what
17 does or doesn't qualify.

18 Also, in reference to what Commission Quello was
19 saying, there's a tremendous opportunity in the area of new,
20 the Current Affair programming for kids that is virtually
21 untapped today. Linda over here is -- has the best stuff on
22 television and there's not nearly enough of that kind of
23 programming. And I think there's a lot of flexibility with
24 which that can be done. And as somebody who spends a part of
25 my life lecturing students at Stanford on the importance of

1 the First Amendment and freedom of speech has made them --
2 importance of that. There's a tremendous amount of
3 opportunity for you all to put out guidelines and examples
4 that you not violate First Amendment standards but which are
5 the clear, clear guidance to broadcasters, not just the
6 network folks here today but also the local broadcasters who
7 determine what gets on the air in local markets around the
8 country.

9 COMMISSIONER BARRETT: Now, you're about to make
10 Miss Ellerbee take away from some of my time because you asked
11 a follow-up question. She said -- one more minute.

12 MS. ELLERBEE: You have time left.

13 COMMISSIONER BARRETT: Thank you for sure. Miss
14 Belter, is there -- are there any data that you know of that,
15 that could possibly show -- and, Dr. Watts, you also contend
16 -- can show that whether or not it is educational television
17 or whatever, a children's television that has an influence on
18 a child's life or is it the environment that they grow up in
19 and seeing the things that I think Sheldon talked about in
20 terms of the violence, in terms of the, the, the economics --
21 in most cases as opposed to anything else, have you seen any
22 data that suggests in percentages what plays the role? And I
23 ask the question because I think if you look at kids even
24 within a racial group consider rather difficult to find any
25 difference except in terms of the language and color in

1 certain economic areas. And I call them the -- in my -- of
2 Brooklyn, the new generic kids. Often they don't know who
3 they are. And my concern is that we not make those kinds of
4 assumptions about all of them as opposed to some economic
5 impossibility of so many environmental kinds of polluting of
6 the mind or whatever else. Which has the most influence is
7 what my question is.?

8 MS. BELTER: I think that there is a combination of
9 influences and I think that where the child comes from, what
10 kind of home environment, is obviously one of the key issues
11 here for a child in his -- development but I think -- dealing
12 with the development of child and influence of the media on
13 children and reenforcing some of the stereotypes that they see
14 within the community and also the need for quality programming
15 so they can understand like they were talking about earlier.
16 The educational component in our children's program is not one
17 where we say to the child we're going to sit down and learn
18 this, but it progresses through the program and they get the
19 real understanding of, of life issues and they understand
20 current events. I think it's just wonderful some of the
21 programs that are out there for children they've got to help
22 your children understand that certainly Carmen Santiago is
23 certainly different from the Jetsons. And when they said the
24 Jetsons are educational, we have no problem with it. I think
25 that we have to realize, as I said before, the power of, of

1 | this media is incredible and we all watch television and we
2 | appreciate it. There are a lot of wonderful things that we
3 | have to just -- to the advantage of those children. No one
4 | else is going to speak out for them.

5 | COMMISSIONER BARRETT: Now, let me, let me ask you
6 | one other question.

7 | MS. BELTER: Go ahead. Dr. Watts, you can answer.

8 | COMMISSIONER BARRETT: Did you see the Washington
9 | Post on Sunday? The Washington Post on Sunday --

10 | MS. BELTER: Yes.

11 | COMMISSIONER BARRETT: -- had a 13, a 13 or 14 year
12 | old kid who had not -- who had not gone to school. His mother
13 | suggested that there was nothing that she could do about it.
14 | And I'm wondering who -- can that mother be responsible as a
15 | matter of fact to determine whether that child watches
16 | whatever their child wants to watch on television? Now,
17 | that's this kind of economics environment as opposed to race
18 | or anything else I'm talking about. I mean I was just
19 | appalled by -- mother -- 13 or 14 year old child, you didn't
20 | have to go to school.

21 | MS. BELTER: I, I would share in your, your feeling
22 | of being appalled. On the other hand, I don't know whether
23 | the circumstances are compelling that woman's life and why she
24 | has, in my mind, given up on that young man.

25 | COMMISSIONER BARRETT: So, that environment would